THRO' THE CASTLE GATE

A PIANO SUITE FOR THE DEVELOPMENT OF FACILITY AND STYLE

BY

DOROTHY GAYNOR BLAKE

1. The Juggler
2. The Courtyard Fountain
3. The Jester
4. The King Returns
5. Garden Romance
6. The Dancers

PRICE, 75 CENTS
(In U. S. A.)

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CONTENTS

Number		Page
1	The Juggler	3
2	The Courtyard Fountain	6
3	The Jester	8
4	The King Returns	12
5	Garden Romance	14
6	The Dancers	16

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SUGGESTIONS FOR STUDY

THE JUGGLER

Beside working for a rapid tempo and brilliancy of style the student should observe that the phrases are tossed from one hand to the other, alternating in musical importance throughout the first part. The second part requires a soft touch and good pedaling. The little run in this part is divided between the two hands to develop keyboard freedom and velocity. It must be played so evenly and connectedly that it will sound as though one hand is playing it all.

In both parts one must be a good "Juggler."

THE COURTYARD FOUNTAIN

The ability to play arpeggios smoothly with an even, uniform pressure on each key is an accomplishment commanding respect and well-worth working to attain. This piece should assist in developing arpeggio playing. Proper use of the pedal is necessary to sustain the broken chords to their completed resonance. The melody is a part of each chord, the top note, played with the fifth finger of the right hand. Playing it with sufficient weight to emphasize the melody will strengthen the little finger and playing the balance of the arpeggio lightly will tend to even the separate tones into a rippling harp-like accompaniment.

THE JESTER

In order to carry out the joking, rollicking spirit of this Court merry-maker the student should make much of the sharp staccato notes and contrast them to the fast legato running passages. Play with a strong precise rhythm throughout and take every opportunity to make sudden changes from loud to soft. This will help depict the whims and caprices of this jovial gentleman.

THE KING RETURNS

For the child who is insensitive or inclined to play too loudly through natural healthy vigor we seek out material requiring soft effects, shading, ritards and other musical means of obtaining contrasts. Such emphasis placed on interpretation is *not* helpful in developing keyboard strength. We find too little material definitely planned to require steady rhythm and a big round tone throughout. I found this lack especially acute in the cases of certain students of mine whose playing lacked assurance and robustness of tone. Sometimes there is a real physical weakness of the hands and sometimes the student is just too modest to play out to the fullest of her natural power. Whatever the cause, this piece should help those whose playing lacks vividness and force.

GARDEN ROMANCE

This piece is designed to cultivate a perfect legato and a heavy pressure touch which will make the melody rich and sonorous. The left hand part is soft and subdued so the touch should be very light. This is possible as the two hands play separately throughout. Near the end are two measures where the hands play together but in this case they are equally important and so are to be played with an equal amount of pressure. The pedal remains down to connect the tones of each broken chord. There should be no attempt to play the left hand part legato as the reaches would be too great in many places. The bass was spread out purposely to necessitate correct pedaling which is another thing to be stressed during the student's preparatory work.

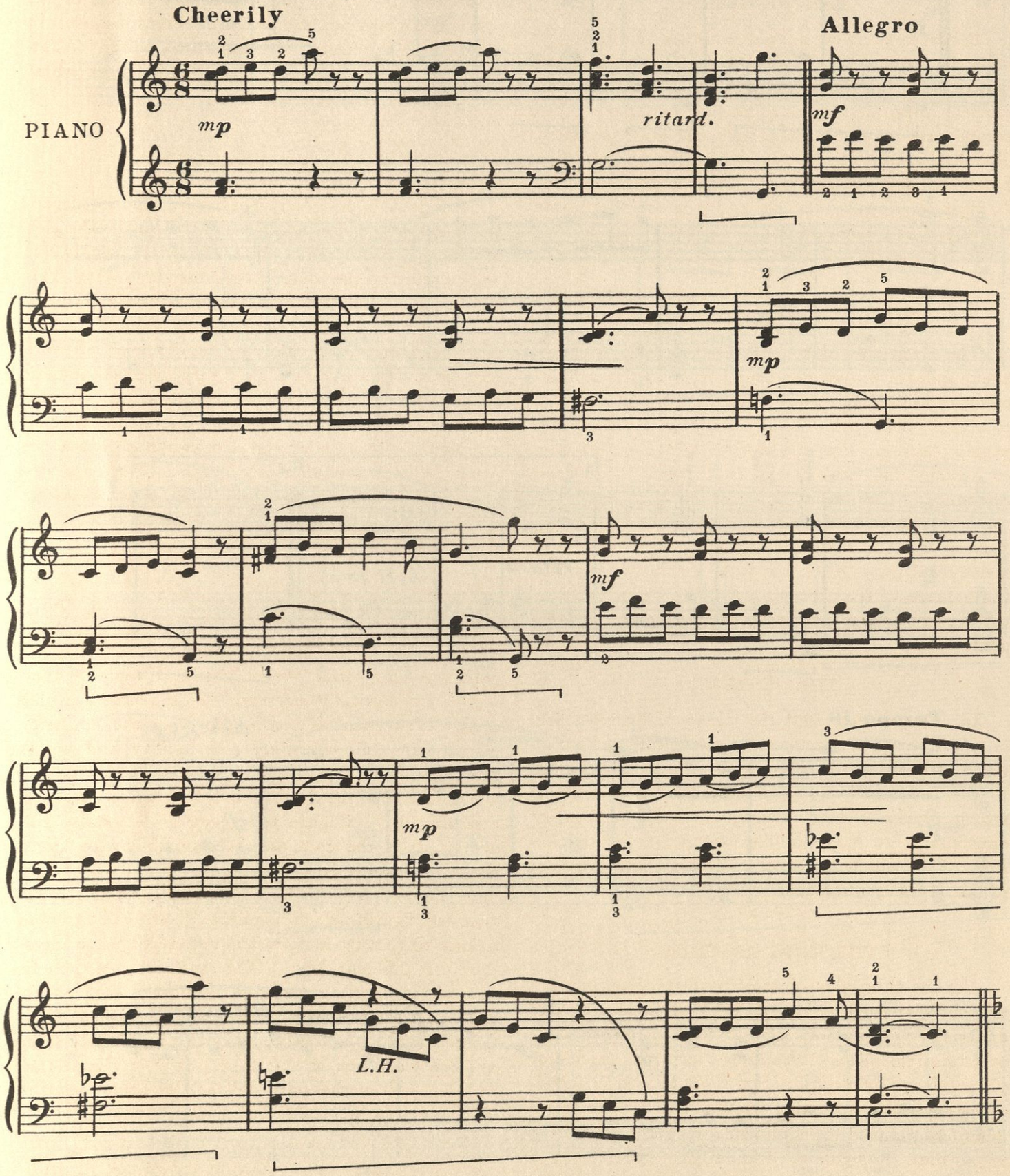
THE DANCERS

There are certain types of music in the advanced grades which must be played in a rapid tempo if they are to be musically effective. The student in his early development is confronted with the necessity of acquiring this assurance and facility and yet is often hampered by stumbling-blocks—hard spots—which interrupt the rhythm and discourage him from attaining the brilliance of execution he wants and needs. It is the composers responsibility to avoid these causes of discouragement. Speedy passages must lie well for the hand. Sequences and repetitions of figures which facilitate both velocity and memorizing, must be identically fingered when introduced in different keys. The student may then be sure of the fingering and construction of each phrase and may increase the tempo without uncertainty. Careful analysis is the best way to prepare any piece and especially one of this type. It is my hope that this last one of the suite will add a bright spot to the student's increasing repertoire.

Dorothy Gaynor Blake.

The Juggler

DOROTHY GAYNOR BLAKE



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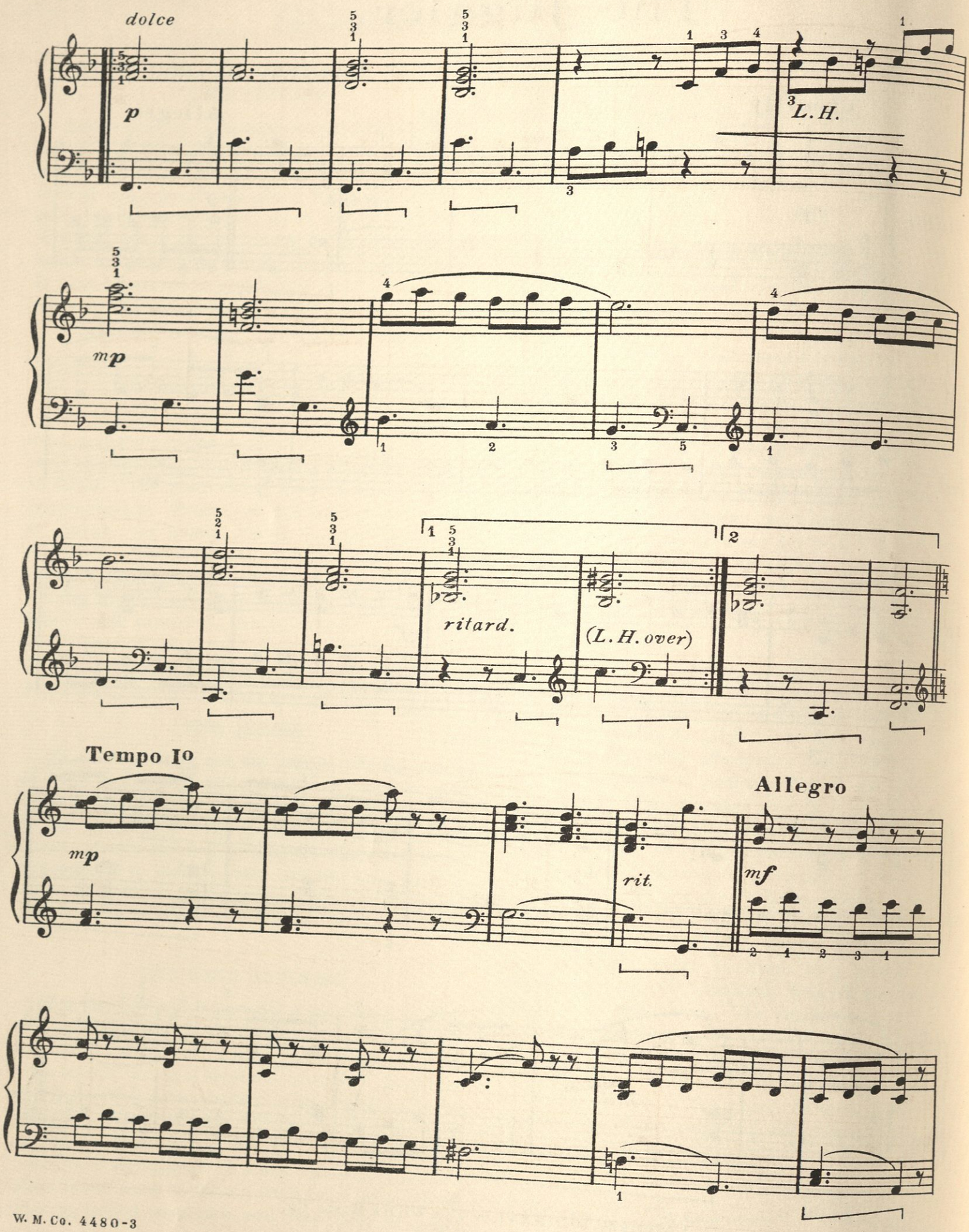
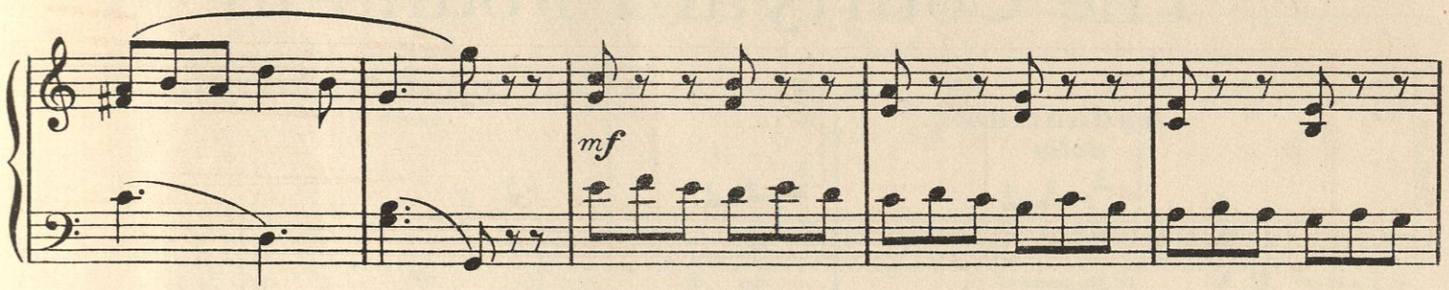
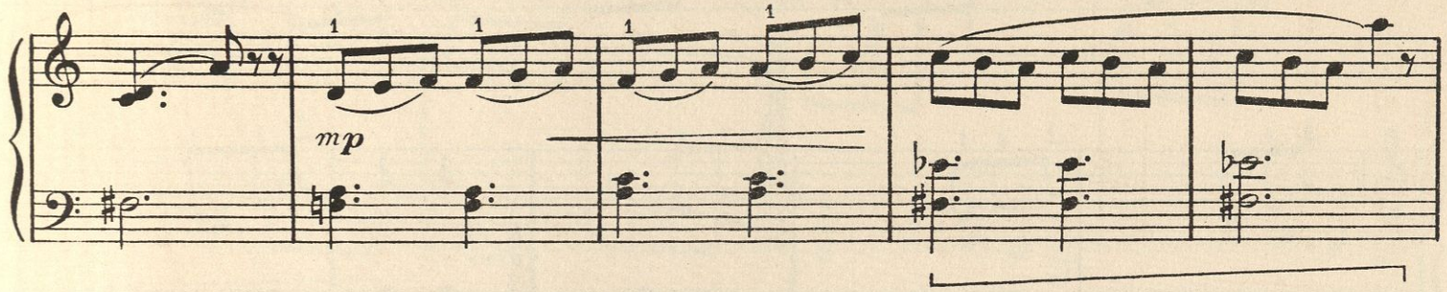
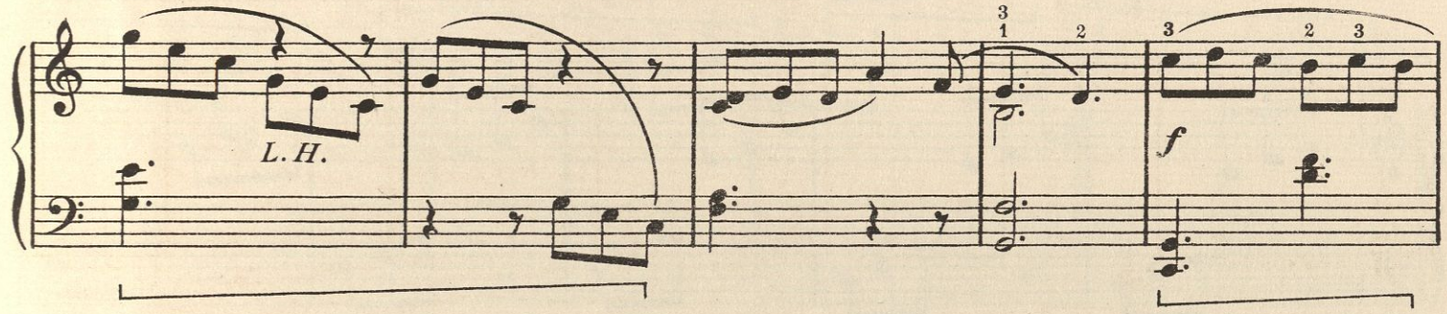
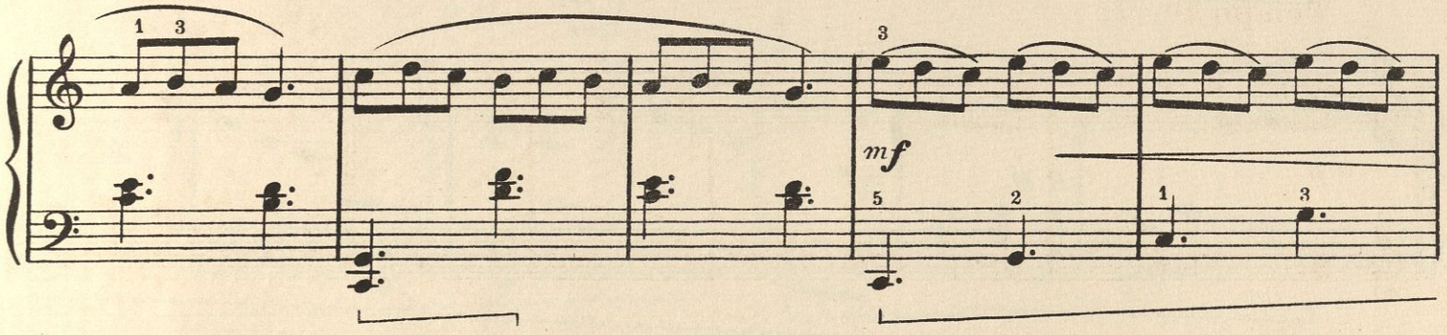
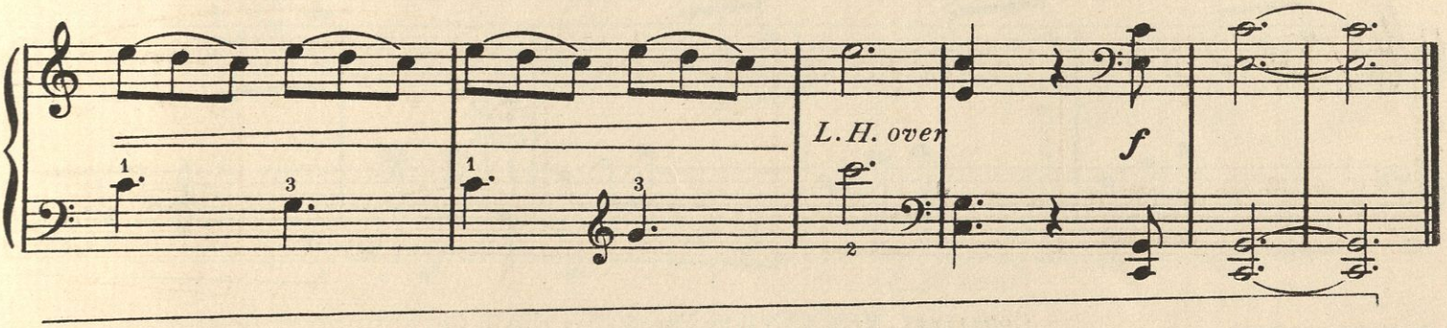

dolce
p
L. H.
mp
ritard.
(L. H. over)
Tempo Io
mp
rit.
Allegro
mf


mf


mp


L. H.
f


mf


L. H. over
f

The Courtyard Fountain

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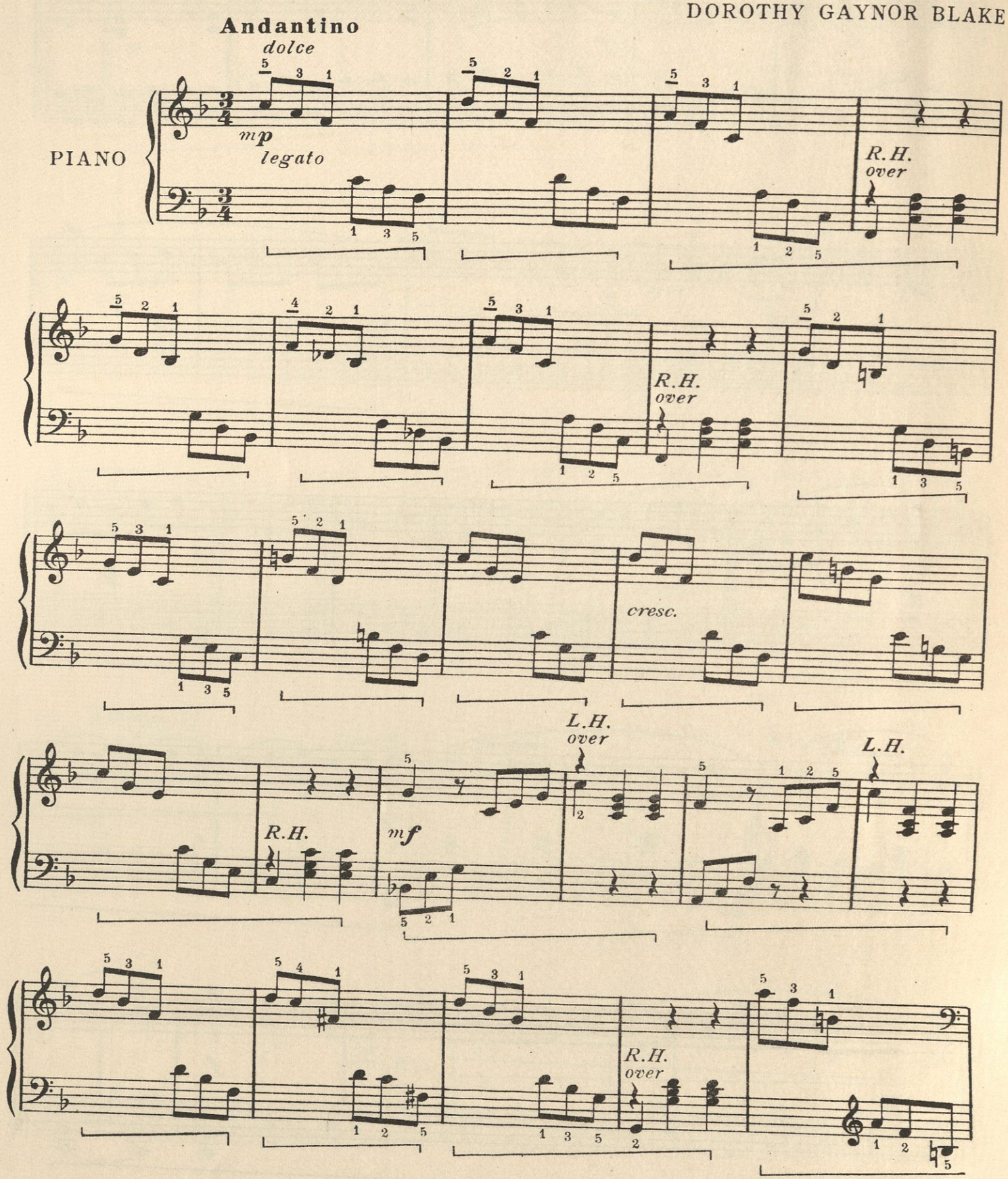

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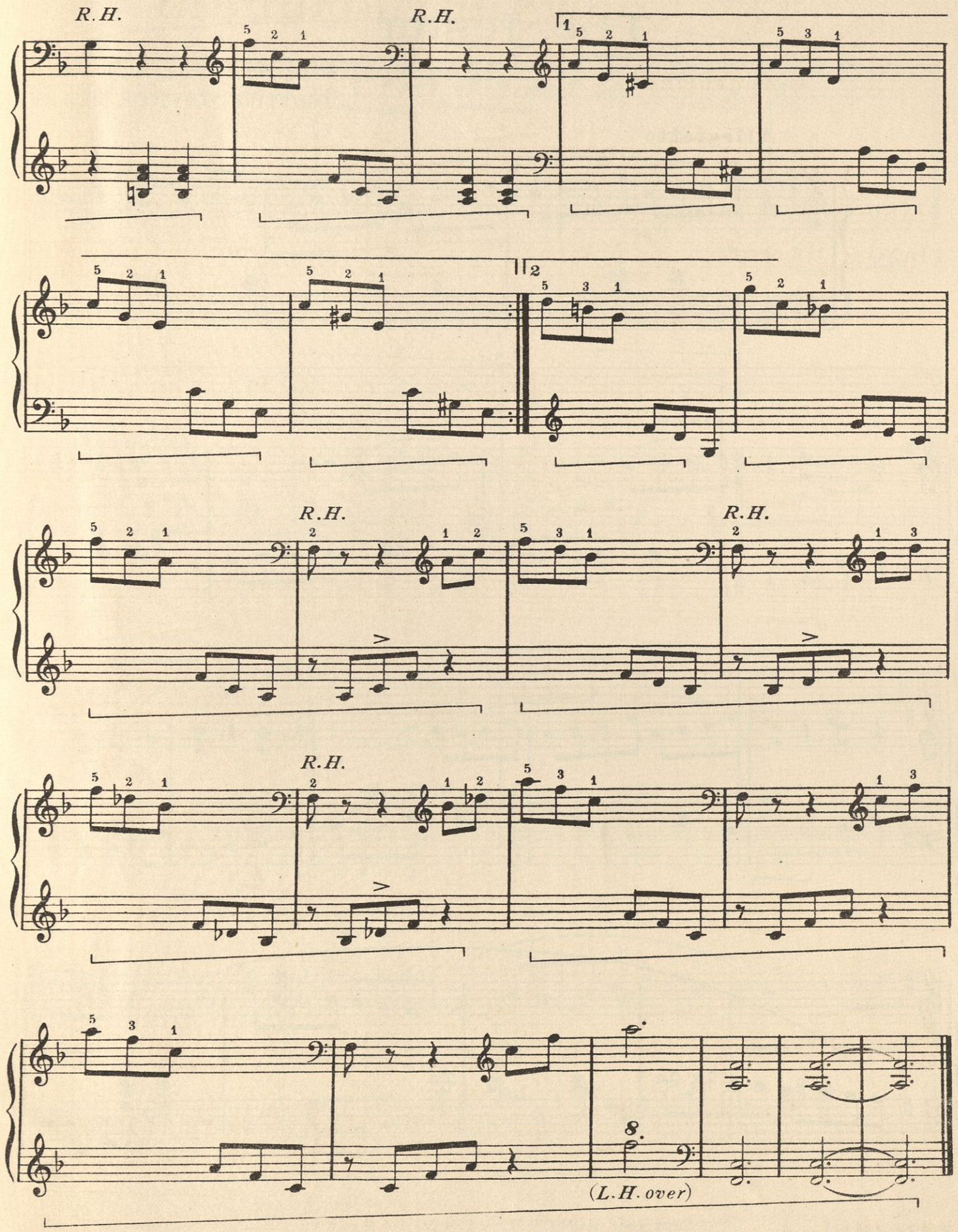
R.H.
R.H.
1
2
R.H.
R.H.
R.H.
8.
(L.H. over)

The Jester

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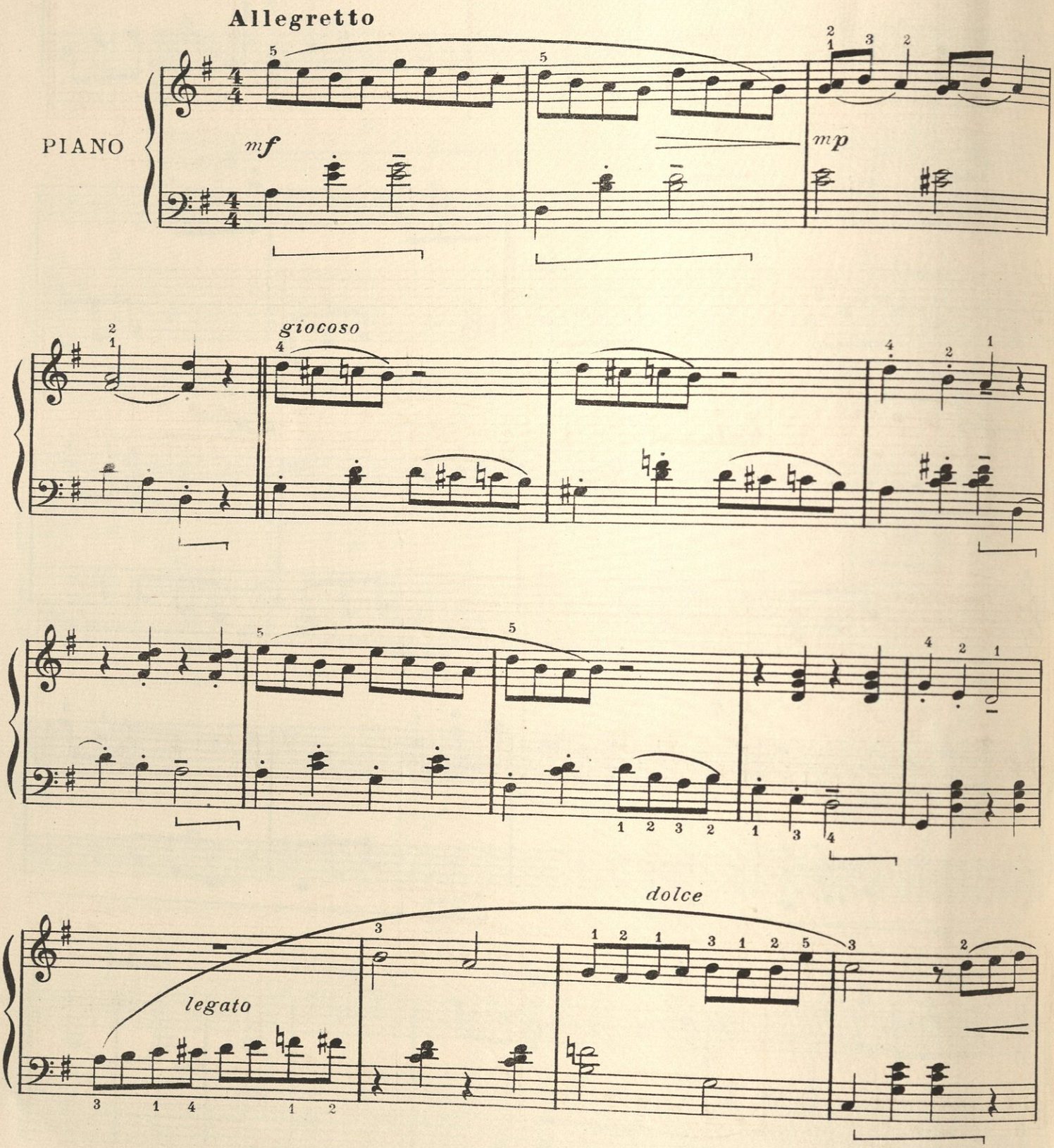

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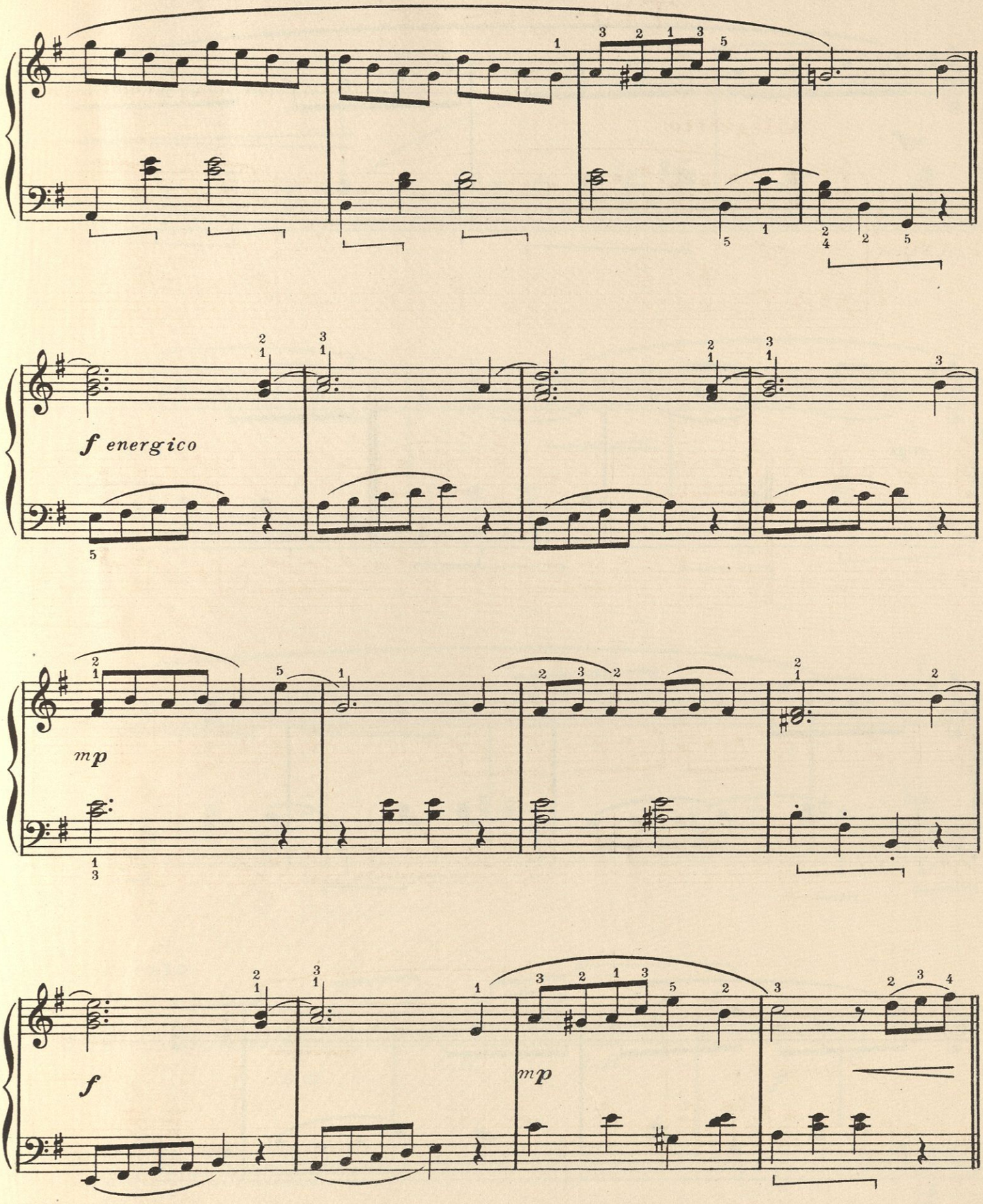
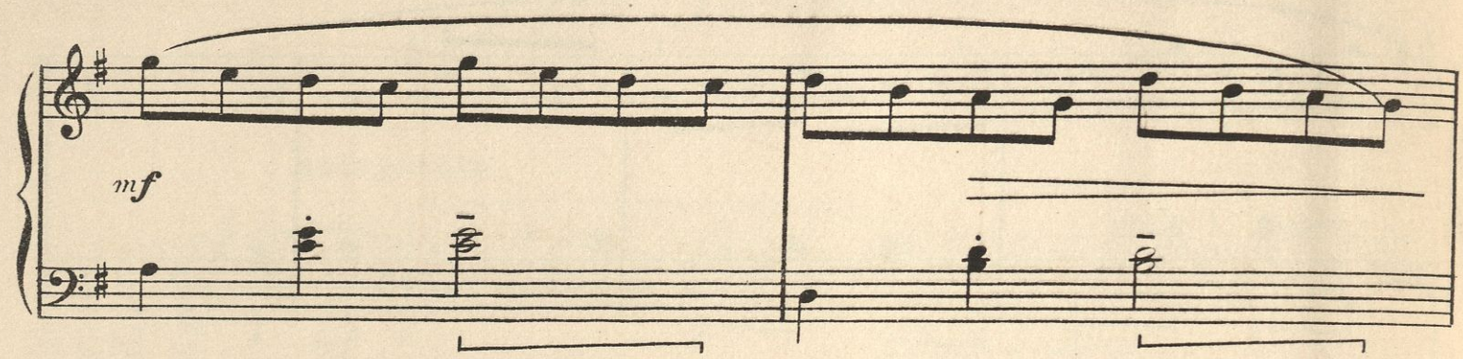
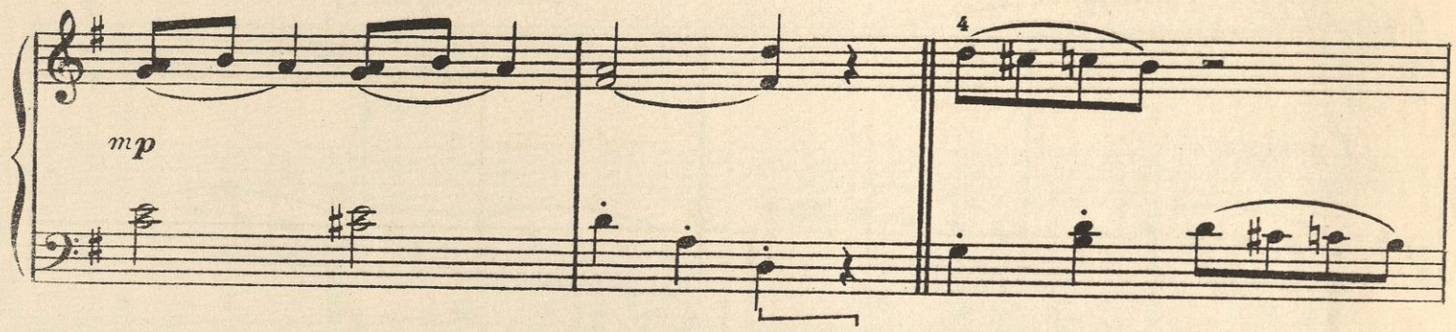
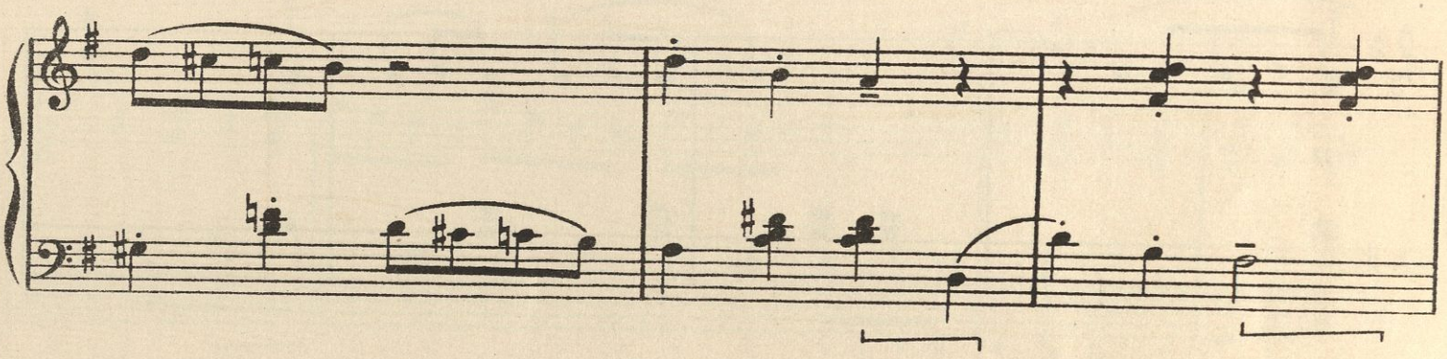
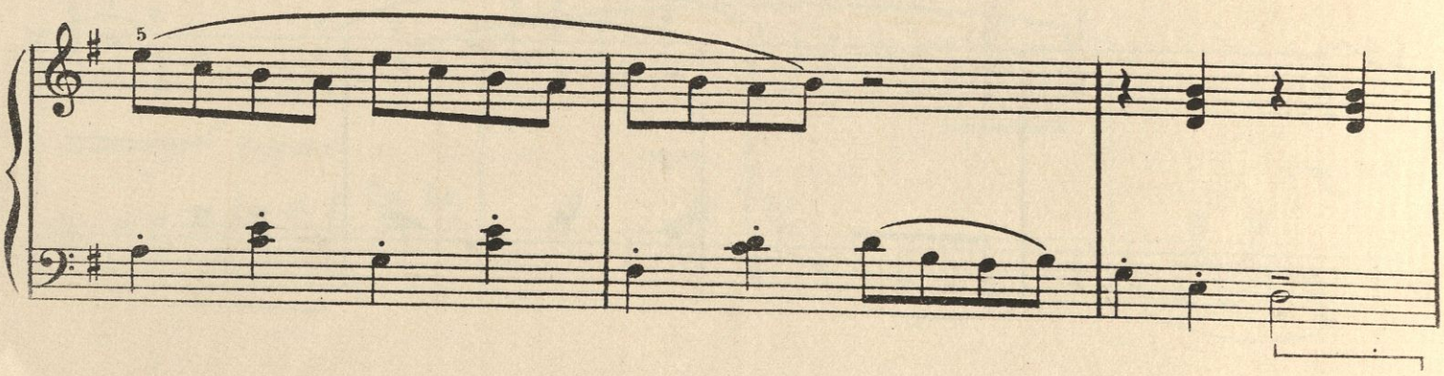

f energico
mp
f
mp


mf


mp
4

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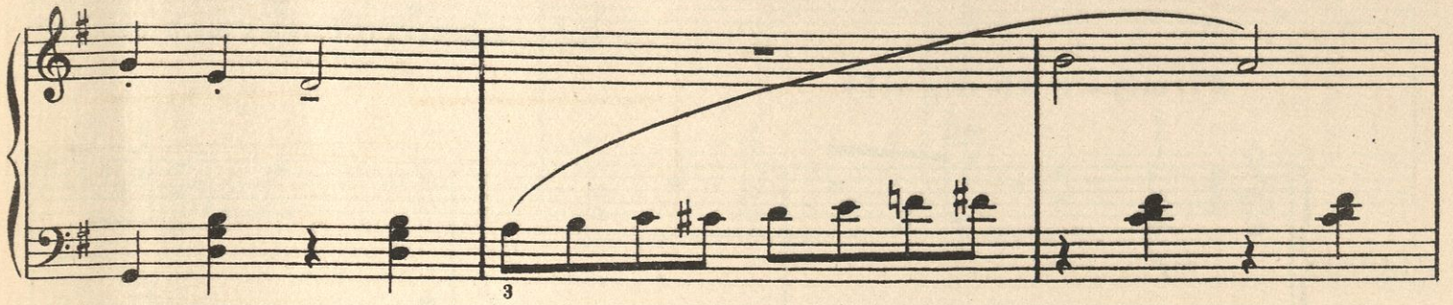
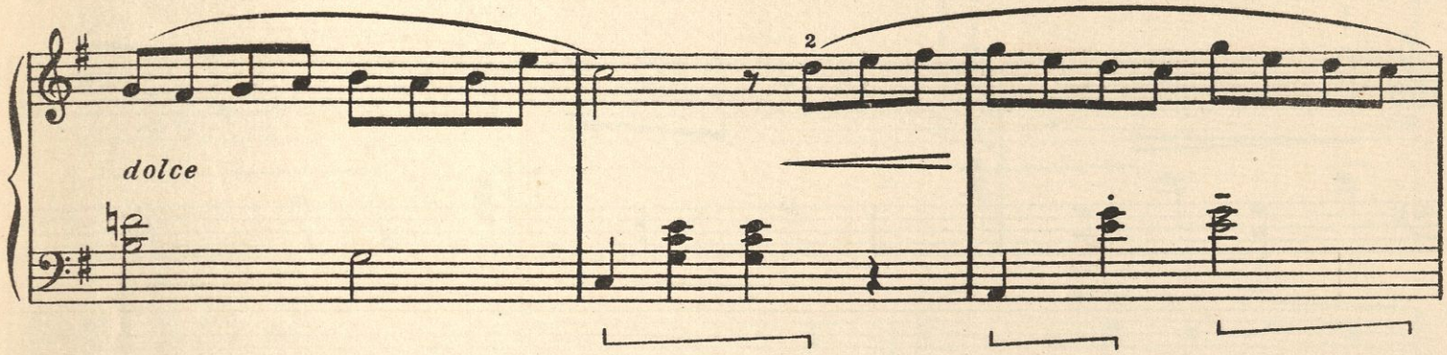
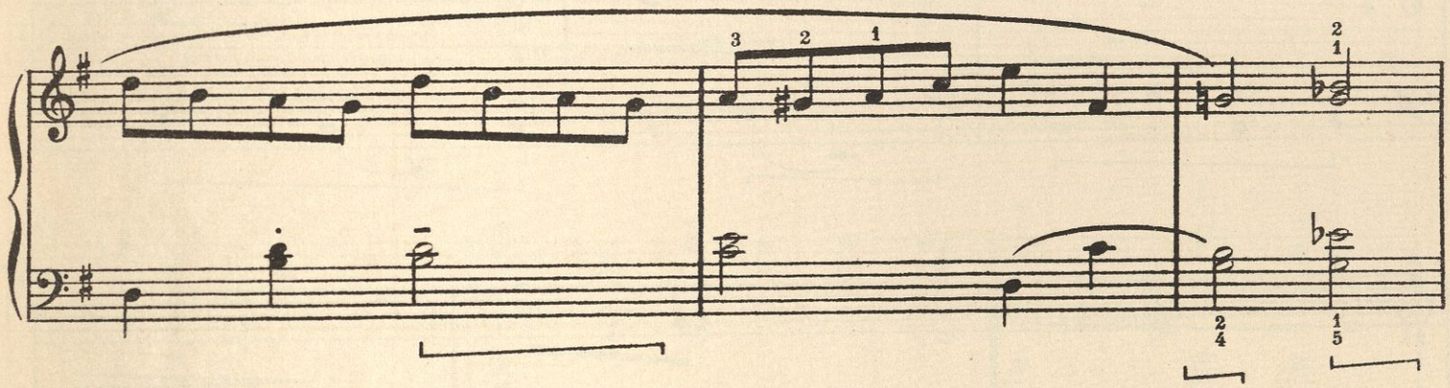
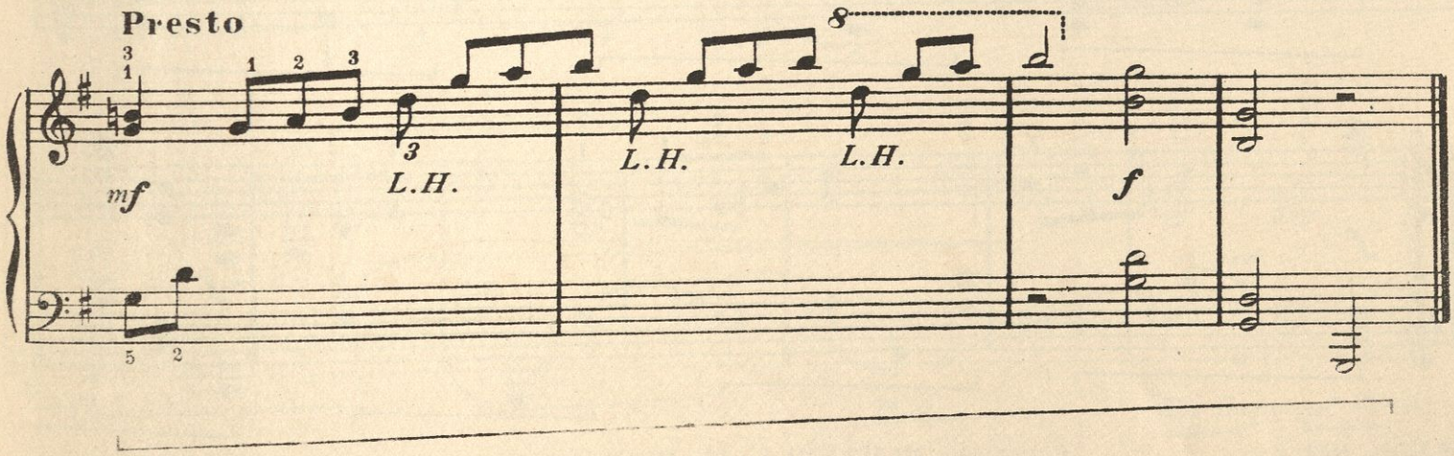



dolce




Presto
mf
L.H.
L.H.
L.H.
f

The King Returns

DOROTHY GAYNOR BLAKE

Firmly-with dignity

PIANO

mf

f

mf

f

mf

Fine

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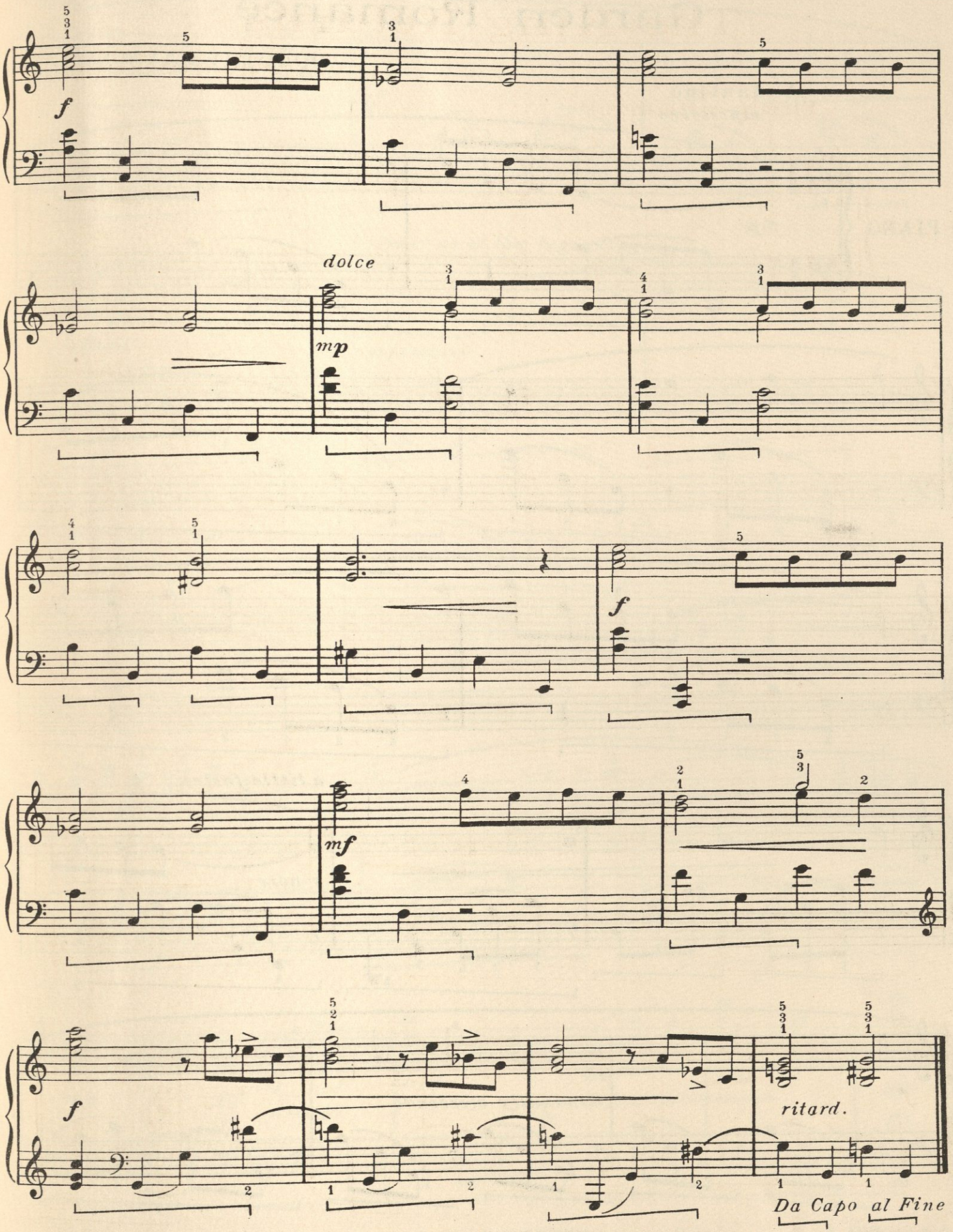
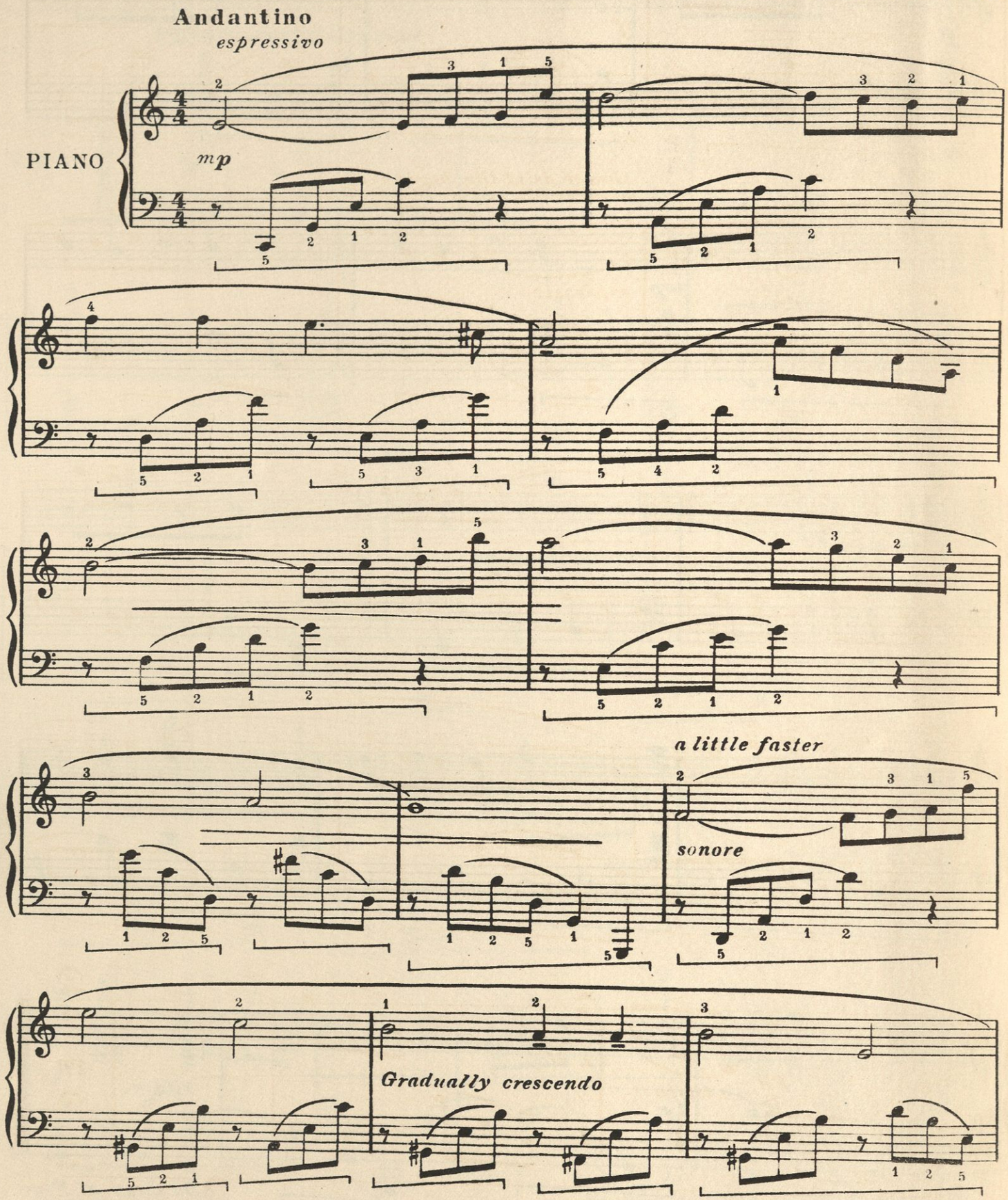

f
dolce
mp
f
mf
f
ritard.
Da Capo al Fine

Garden Romance

DOROTHY GAYNOR BLAKE



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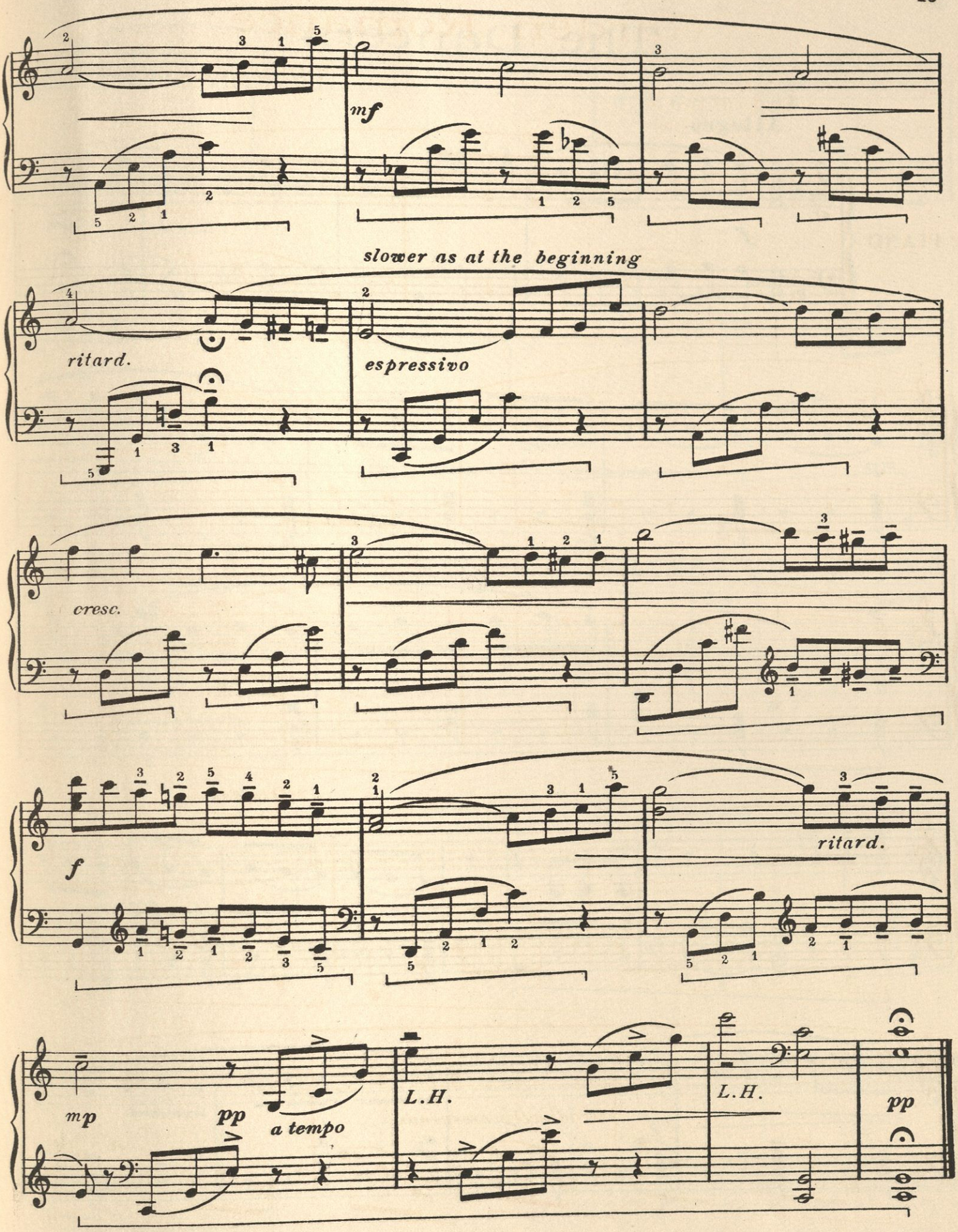
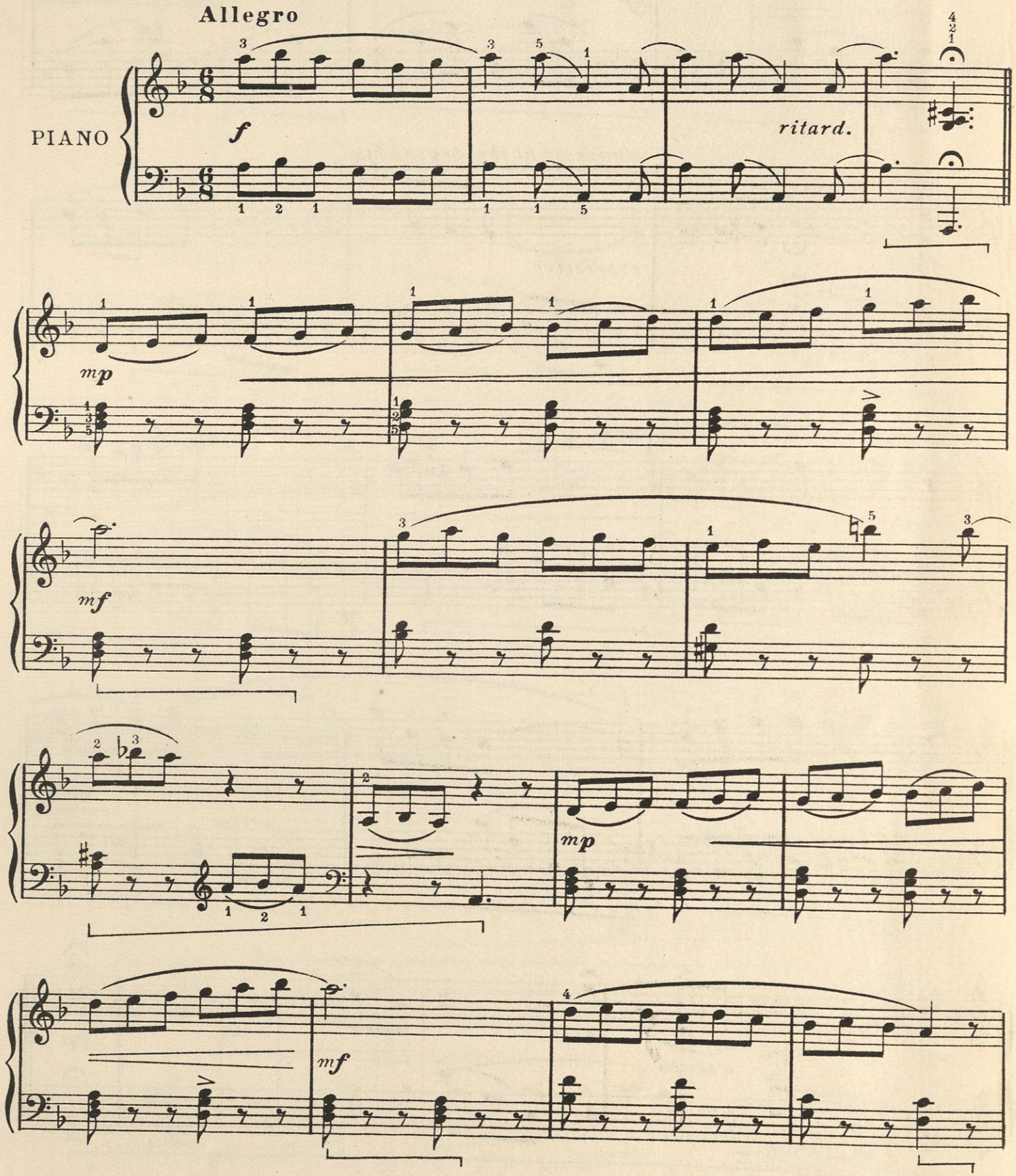

mf
slower as at the beginning
ritard.
espressivo
cresc.
f
ritard.
mp
pp
a tempo
L.H.
L.H.
pp

The Dancers

DOROTHY GAYNOR BLAKE



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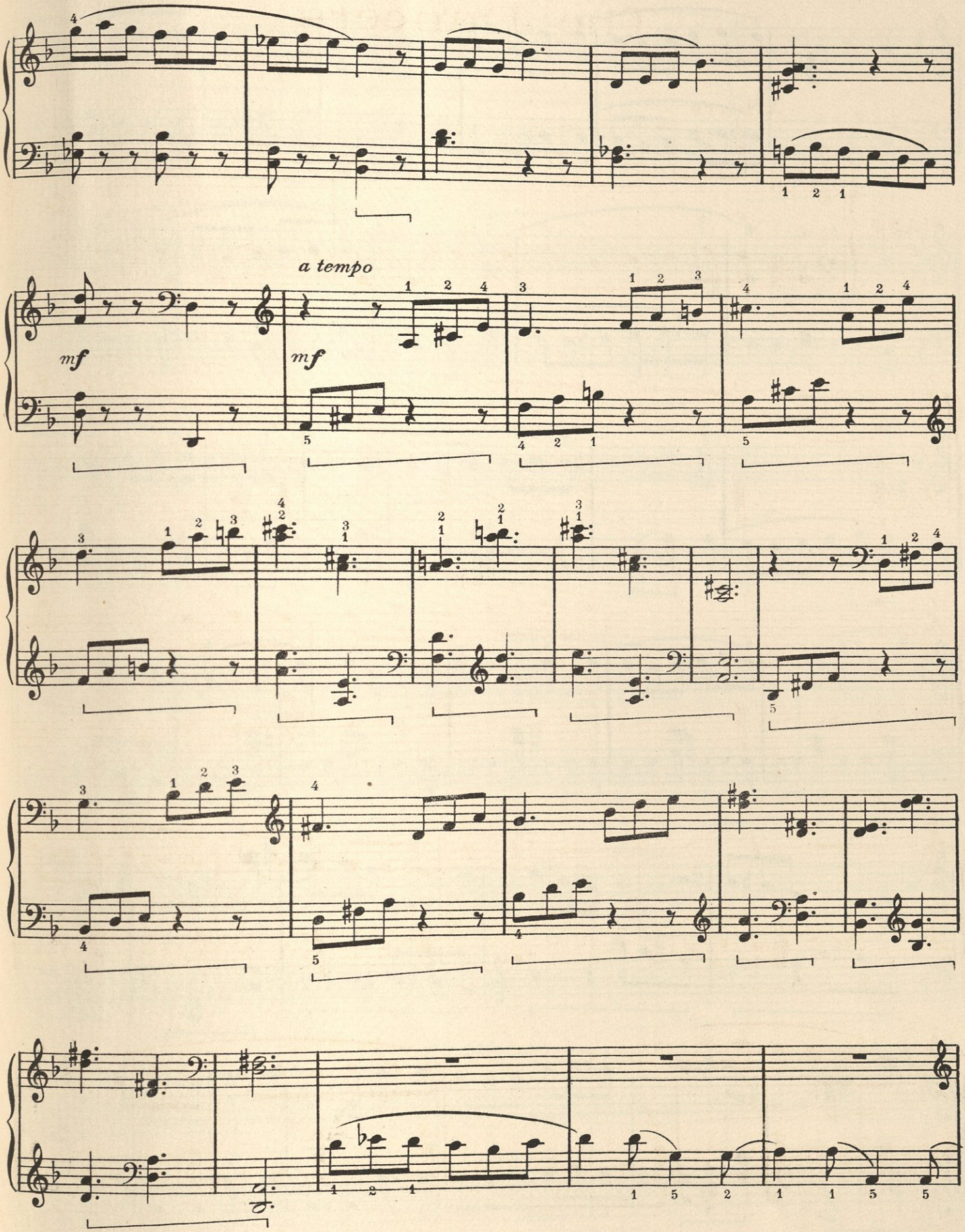
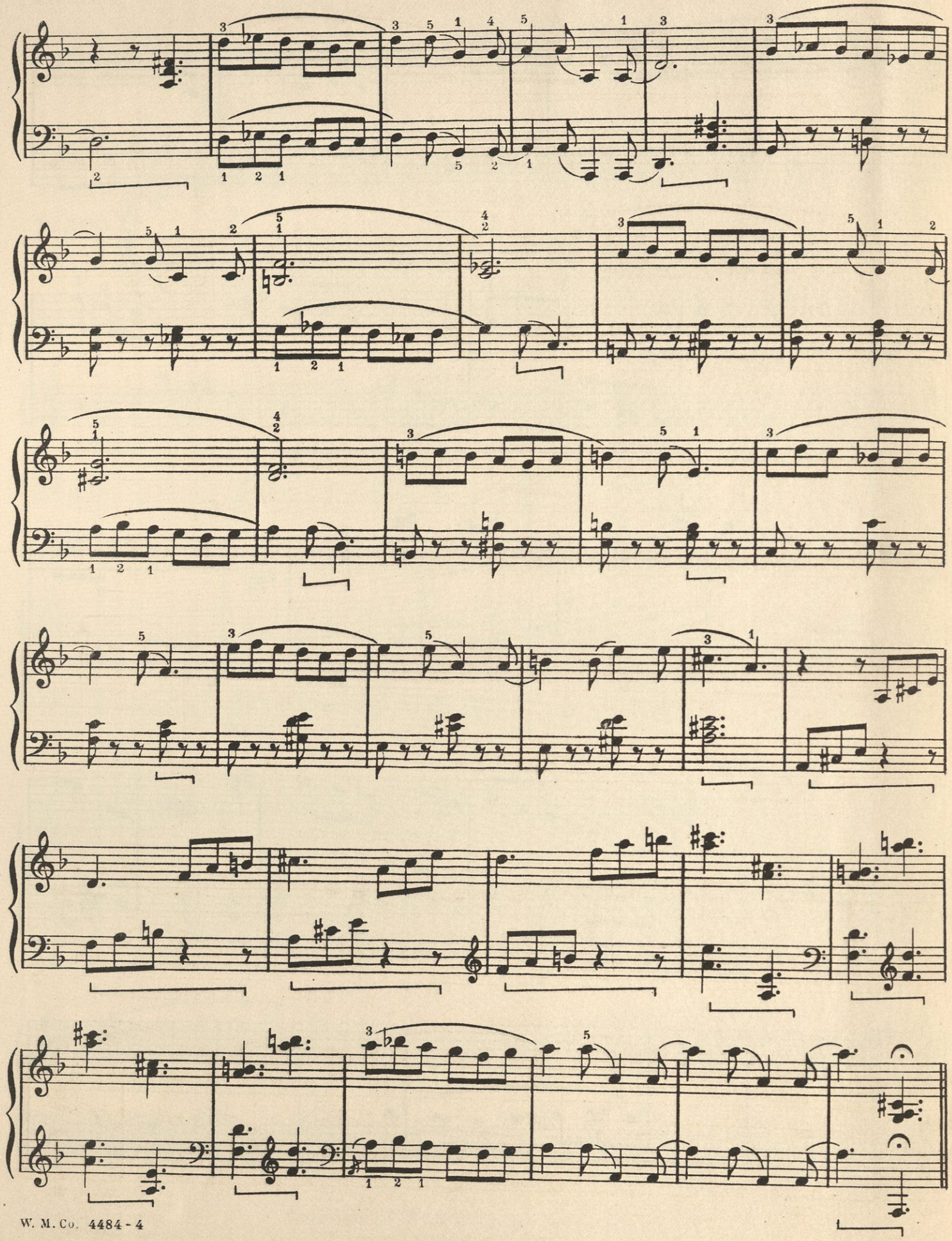
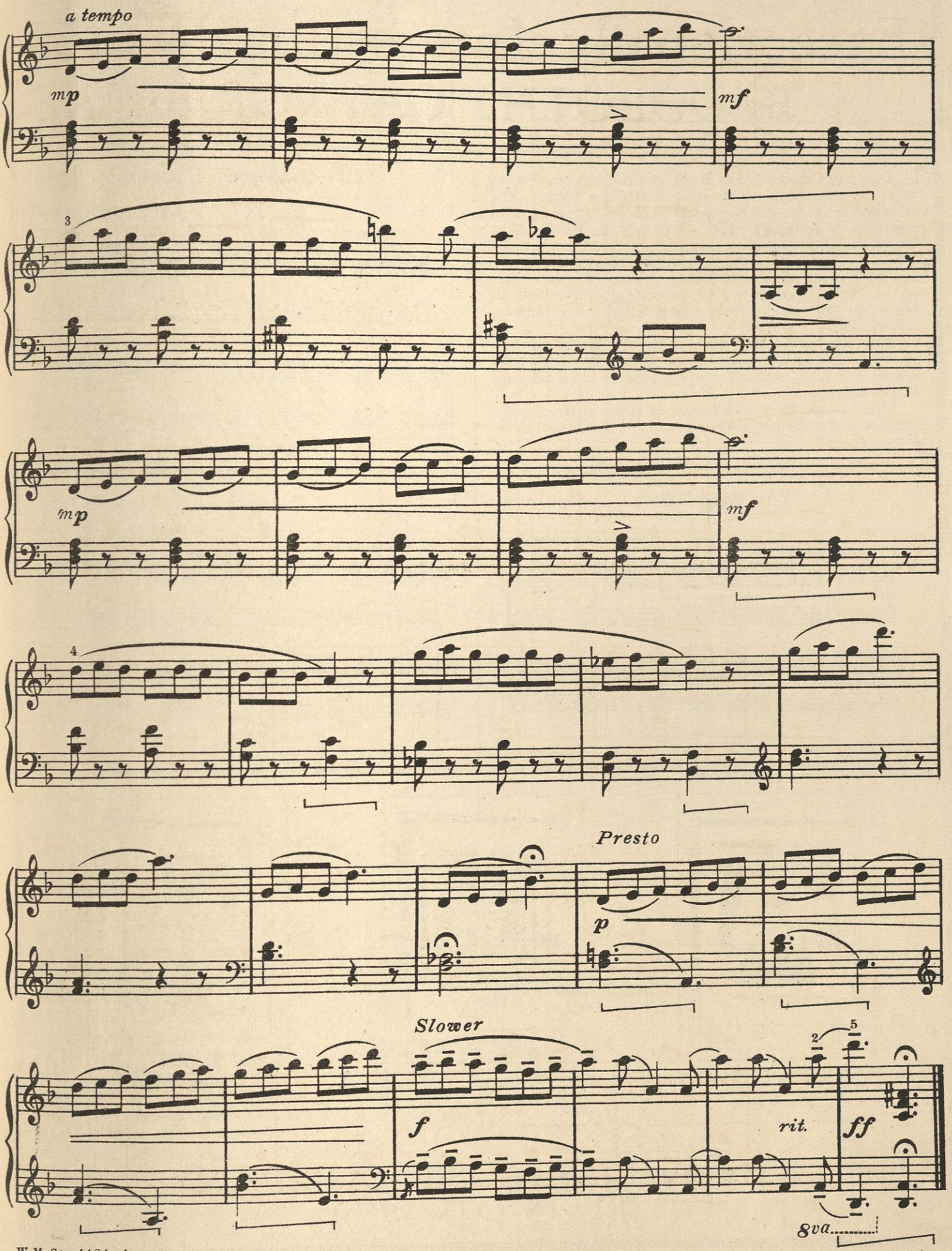

a tempo
mf
mf




a tempo
mp
mf
3
mp
mf
4
Presto
p
Slower
f
rit.
ff
2
5
8va

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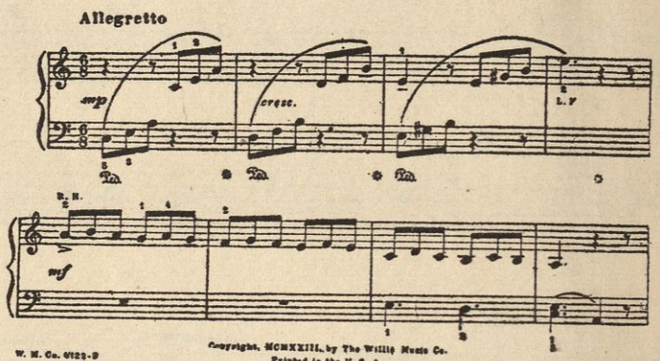

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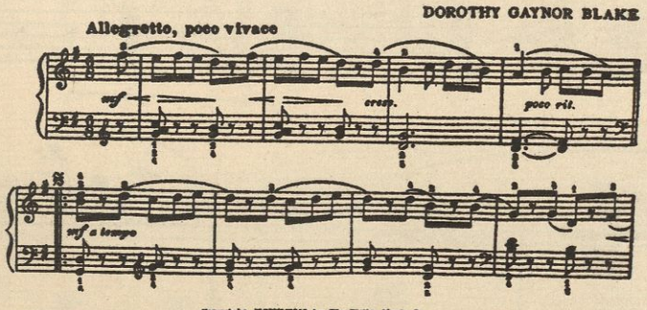

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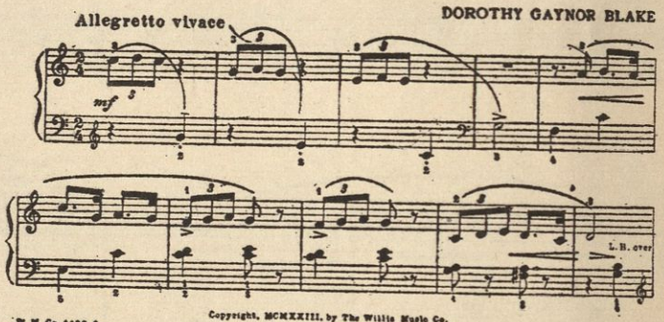

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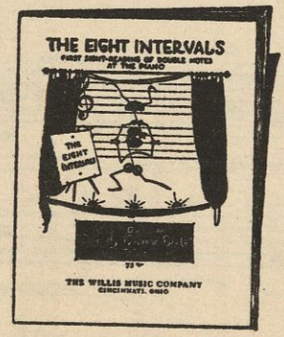

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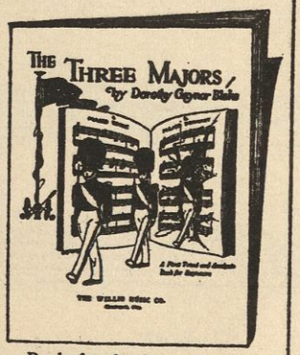

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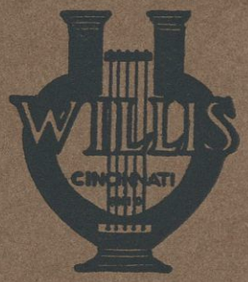
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